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AUGUSTAN PORTRAIT HEAD

Roman, 1st cen., B.C.

Museum Appropriation 1926

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 MARY SHAKSPEARE PUECH

The opening of school was saddened by the absence of a vivid presence, Mrs. Mary Shakspeare Puech, our Librarian, whose sudden passing, September 5, 1929, is a loss not to be easily measured. For eighteen years she gave her loyal devotion to the Rhode Island School of Design, building up the library to ever greater richness and usefulness, helping and encouraging the students to their best endeavor, serving and aiding the teachers and other members of the staff in any and every way that her quick and responsive mind prompted. She was a person with a rich cultural background, knowing both life and books, bringing to bear upon events, ancient or current, a just and penetrating judgment. Her warm human sympathy, her interest and delight in young developing minds, brought her close to the students. Sensitive to beauty, caring passionately for truth and sincerity, with a lively wit and a true sense of humor, hers was an inspiring as well as scintillating personality. Her ardent enthusiasms, her vivacious reaction to the episodes of daily life, her understanding heart, endeared her to a wide circle who will deeply cherish her memory.

AN AUGUSTAN PORTRAIT

A GROUP of classical material acquired by the Museum a few years ago included a Roman portrait head in the style of the Augustan period. It is lifesize, or nearly so, measuring approximately nine inches high. The back is unworked, the modeling of the hair ending about where the edge of the toga, if thrown up over the head, might have come; and the lower part has been cut smoothly away at right angles from the back. It is perhaps not a fragment, as might at first appear, but intended for insertion in a bust or statue separately cut. Portrait heads, or faces, of better marble and finer workmanship were sometimes made for insertion in

conventional figures of inferior make; as in the case of the statue of Augustus wearing the toga, in the National Museum at Rome.¹ The head is, in fact, carefully modeled; and the marble has fine tone and texture, with a rather translucent effect, so that the surface lacks the cold "tight" hardness of many Roman pieces. Its general characteristics are those of the early empire, and it has been called a portrait of Augustus.

In most ways it conforms to the so-called "Augustus type," as this has been built up both from descriptions found in various Roman writers and from the better authenticated portraits remaining. It has the wide flat skull, broad forehead, rather prominent ears, high cheekbones and flat cheeks; the clearly defined eyelids, and the reflective intent gaze of the eyes, which gain their effect of being deepset less through actual depth beneath the brows than by a flattening of the eyeballs. It has the curved mouth, with fullness over the corners; and the regular, almost stylized, arrangement of the hair in slightly wavy, close-lying locks which curve down in front of the ears and part in several strands over the forehead. In a few respects it seems to differ from the rule. The mouth appears to project slightly downward at the centre, rather than curving in a fairly straight horizontal line. The forehead looks somewhat higher than usual, but this may be more apparent than real; for the ends of the central locks, which were deeply undercut, have been broken off, thus increasing the effect of height there. More serious is the absence of the typical "Augustan frown," for Suetonius's *supercilia coniuncta* have always been taken to refer to the frown which appears incipient in even the very youthful Vatican bust. That the absence of all wrinkles in the forehead was not due to carelessness in modeling, seems probable; for it is not a merely smooth rounded plane, but has the bulge over the nose modified by a slight but characteristic depression which catches the light from the side. There are, however, well-accredited portraits of Au-

¹Hekler: "Greek and Roman Portraits," figs. 72, 73.

gustus, like the Ince Blundell Collection bust², where the frown does not show, at least in illustrations; and if, in general, this head seems rather to lack either the *froideur* of the youthful Octavianus or the aggressiveness of the imperial Augustus types, there is a wide divergence in details of both feature and expression among the many portraits attributed to him.

That these are more numerous than of any other of the Roman emperors, is to be expected from the great length of his reign and for every other reason. They are found not only in many sculptures in the round and in reliefs, like the Villa Medici fragment of the Ara Pacis; but on engraved gems, such as the "Gemma Augustea" at Vienna, and many coins, and even, in repoussé, on two of the silver cups from Boscoreale. We know from Pliny that painted portraits of Augustus were also made; but the largest number of art representations of him at any time were undoubtedly sculptural. By decree of the Senate, every temple in Rome and every city throughout the empire was provided with a statue of the emperor; and after his death many others were dedicated by Tiberius to the "Divus Augustus." More precious materials than the bronze and marble now left were used for some of these. In the account of his reign written a few months before his death in 14 A. D., Augustus speaks of "silver statues of me on foot, on horseback and in chariots . . . to the number of about eighty"³ which had been set up in his honor at Rome. There were also figures of gold, such as that in the temple of Apollo at Rome; and Pausanias, in his travels through Greece early in the 2nd century, saw a statue of Augustus in the forum built by Trajan at Olympia which he thought noteworthy because it was made of amber.

Although the greater number of official statues were made after Octavianus was proclaimed Augustus in 27 B. C., even in early youth he was probably a frequent

subject for portraiture, on account of his natural gifts and his close relationship to Julius Caesar. In his "Lives of the Caesars," published about 120 A. D., Suetonius mentions having "once owned a little bronze bust, representing him as a boy and inscribed . . . in letters of iron almost illegible from age;"⁴ and the young Octavianus type is now familiar through the two marble busts in the Vatican and British Museum. The number of attributed portraits from various stages in middle life—both busts, and full-length figures wearing either the toga or the emperor's coat of mail—has always been very large. Reinach lists forty-seven in his "Répertoire de la statuaire grecque et romaine;" and there are others, elsewhere published, which he does not name. Even with the more critical estimate of recent years, increasingly disinclined to give names to Roman portraits, a considerable number remain. In general, they are of two sorts: the idealized, conventional type, where the representation is more or less symbolical of the imperial power of the Caesar; and the realistic, human type, where he is portrayed as an individual man. The former is the type found regularly on the coins; and it is illustrated in portrait sculpture, among other examples, by the bronze head from Meroë in the British Museum, and the so-called "Despuig" marble head in the Boston Museum of Fine Arts. For the realistic portraits, the Prima Porta statue is probably the best example; since its face is independent of the figure's heroic size and Hellenizing accessories.

The Museum head belongs in this latter group, for it is a realistic portrait, treated in an idealistic manner. In both style and actual features it especially resembles two marble portraits in other collections. One is a head, with the neck, in the Boston Museum of Fine Arts, showing Augustus "as a man of mature years . . . Although the head has been much injured, the characteristic features reveal the insight of the sculptor and the power of an unusually vigorous and skillful hand. It has marked

²Poulsen: "Greek and Roman Portraits in English Country Houses," p. 52.

³"Res Gestae Divi Augusti," IV, 24, Loeb ed.,

⁴Bk. II, chap. 7, Loeb ed.

but not exaggerated realism, and represents Augustus not as a god but as a man."⁵ The second is a somewhat more youthful portrait of Augustus, in the Metropolitan Museum of Art, which is even more like the Museum head, for it also ends with the chin and is similarly treated at the back. It "is exceptionally well modeled. The back . . . is left unfinished, and on the lower part it is cut away at right angles, probably for insertion in a bust."⁶

The "Augustus type" has one markedly weak point, in that most of its characteristics can be applied not only to portraits of Augustus himself, but to other members of his family, and in fact to Roman portraiture as a whole during the Julio-Claudian period; as a rule, however, the simpler and more idealistic the manner, the earlier in the imperial period are portraits dated. All three of these heads illustrate very well the strong Hellenic influence which began to appear, modifying the physical realism of the late republican period sculpture, before the time of Augustus; but which was especially developed by his patronage of Greek arts and letters.

C.M.M.

A CHASSÉRIAU PAINTING

IT is characteristic of the development of art that appreciation of an artist is often very fickle, and men who in their day and generation exercised a considerable influence, were almost forgotten in the next by those who were following after other art expressions. This is perhaps more true of French art than any other, the Gallic changeable nature being quite proverbial. But there is a certain justice in it all. Often the phase of art they represent was an unimportant one, or the adulation of critics or supporters was not wisely placed. But it is equally true that after a time there is a fresh study of values, a better understanding of lasting merit, and some of the artists of other days come once more to our appreciative notice. Among

those so favored is Theodore Chassériau who for years was almost forgotten, and yet in his day was called by the critic Gautier, "the hope of the young school."

Chassériau was born at Sainte-Barbe de Samana in San Domingo in 1819. He, like so many of his countrymen, early gave evidence of his precociousness. When quite a boy he was brought to France, and began his artistic training in the studio of Ingres, who found him a most promising pupil. Later he came under the influence of Delacroix, but kept up his sympathetic appreciation of the classical in art. In this respect his name is linked both in period and influence with that of Gustave Moreau. The former is better known through the museum and the collections which bear his name in Paris, while Chassériau's work has not been so much before the public, partly because his mural painting was largely done in buildings which have since been removed, and partly because after his death his work was kept in reserve by his relatives. Much of this has now become the property of the French nation, and Chassériau's unusual qualities are more understood.

In 1927 the Museum received as a gift from Mrs. Radeke a small but very representative painting by Chassériau. It represents a study of a fisherman's wife and child, and is signed by the artist at the lower righthand. It is on a wooden panel, and measures 16 $\frac{3}{8}$ x 4 $\frac{3}{4}$ inches. The picture was exhibited in the Paris Salon for 1851. The painting is illustrated and described in chapter thirty-eight of the book on Chassériau by Henry Marcel. There one finds that at the time of its appearance in the Salon it received very favorable comment from the art critics. Particularly interesting are the comments of Sabatier-Unger, writing in 1851, who said of it: "It is living Greek art; it is reality and perfect unity with the ideal, there is the elegance of a Greek and the tenderness of a mother. This little picture is pure and noble as an antique cameo."

It is precisely the way that Chassériau's exotic nature, which was that of an ardent

⁵Bulletin, February, 1907, p. 1.

⁶Bulletin, April, 1909, p. 64.

creole, responded to the then current feeling towards the classic, far more individual an interpretation than was usual, and much freer in the handling of the paint, which in-

contrary colors become dirty when they are mixed and take away all frankness and freshness." This sounds like the words of artists of a much later date.



FISHERMAN'S WIFE AND CHILD

by Theodore Chassériau

Gift of Mrs. Gustav Radeke, 1928

terests us. Everything in the artist's nature made him sensitive to woman's spell, and the painting in the Museum is his tribute to motherhood, handled with a skill which is indeed very great. His treatment of the paint from a technical point of view is also of interest, for its flow and richness. In it perhaps is best seen the influence which Delacroix had over him and which led him to say, "Do not blend colors; nature is painted like a mosaic,

Both in his composition and classic restraint Chassériau showed the influence of Ingres; yet not in any servile way; so that in his day and generation he was a real power. That he died when only thirty-five, when he was apparently in the midst of his career, seems to have been unfortunate for French art, for he had qualities which others lacked. Perhaps his greatest contribution was through Puvis de Chavannes, who was a pupil. Comparison be-

tween the work of the two is well worth while, and a study of the little painting of the Museum will lead to a better appreciation of the importance which Chassériau really has in the world of art.

L.E.R.

reminded of the printed cottons of an earlier century, wherein balloons instead of aeroplanes dappled the pattern, and Louis XVI, Lafayette or Washington were the heroes of the design. Perhaps, too, we made swift mental comparisons, which



TOILE DE JOUY

Designed by J. B. Huet, about 1789, showing Dupré medal commemorating victory at Yorktown
Museum Appropriation, 1925

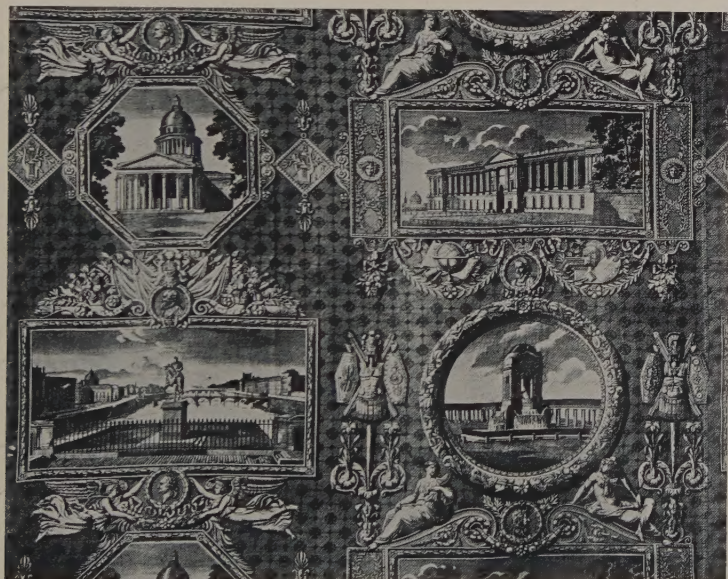
TOILE DE JOUY

SOME months after Lindbergh thrilled the world with his epochal Atlantic flight, there appeared in a Providence store-window swathes of blue and white cretonne showing a pictorial pattern which commemorated, by seemingly endless repetition, the trusty plane and heroic pilot. Of those who saw it, all afflicted in the slightest degree with "antiquamania" were

were not favorable to the contemporary fabric. It seemed an impatient twentieth century echo of an eighteenth century elegance. For the last decades of the eighteenth century and the early decades of the nineteenth, when such pictorial designs were a spontaneous expression of the age, and when great decorative artists were not above expending their talents on the adorning of a fan or the pattern of a tex-

tile, saw the highest development of this mode. Like many other fashions of its era, it originated in the admiration of the cultivated for craftsmanship of the Orient. It was the vogue for the painted calicoes of India which gave the incentive for the European manufacture of the storied cottons that curtained the beds of our forefathers. At first purely imitative of Eastern patterns, with the improvement in printing technique and the employment of designers of real inventive faculty, there

tophe-Philippe Oberkampff, a Bavarian.¹ The son and grandson of a dyer of textiles, Oberkampff was apprenticed to the trade when eleven years old. Unprosperous years led his father to travel into Switzerland, and, pack on shoulder, Christophe-Philippe accompanied him. After a year's apprenticeship as an engraver in a Swiss workshop, and several years spent working with his father in Aarau producing *indiennes*, as the French called the imitations of Indian calicoes, he went to Paris and



TOILE DE JOUY: THE MONUMENTS OF PARIS

Printed cotton designed by Hyppolyte Lebas, 1818.

Gift of Mrs. Jesse H. Metcalf, 1924

developed a truly indigenous art of textile decoration which abandoned *chinoiserie* for pastorals, classical legend or contemporary event.

The finest of the eighteenth century printed cottons were undoubtedly those made at Jouy. So decided was their pre-eminence, that *toile de Jouy* has become almost a generic name for this type of fabric. The immense success of the manufactory at the little town near Versailles was due to the industrial genius of Chris-

tophe-Philippe Oberkampff, a Bavarian.¹ The son and grandson of a dyer of textiles, Oberkampff was apprenticed to the trade when eleven years old. Unprosperous years led his father to travel into Switzerland, and, pack on shoulder, Christophe-Philippe accompanied him. After a year's apprenticeship as an engraver in a Swiss workshop, and several years spent working with his father in Aarau producing *indiennes*, as the French called the imitations of Indian calicoes, he went to Paris and

¹ Grateful acknowledgment is made to the authoritative work, "Painted and Printed Fabrics," Clouzot and Morris, Metropolitan Museum of Art, 1927.

Jouy was selected as the site of the factory because it was believed that the waters of the Bièvre, on the banks of which the town was situated, were particularly good for dyeing.

Oberkampf rented a little cottage for a workshop and some meadow land on which to spread out his cottons to dry. He went enthusiastically to work in these quarters, so cramped that there was not room indoors for his copper dyeing vat, and slept at night on the printing table. From such humble beginnings, it would have been difficult to conceive the establishment of later years, which was to occupy a three story building nearly four hundred feet long, wherein the printing room, lighted by some eighty-eight windows, accommodated more than a hundred printers and as many color boys, and where, besides the manufactory proper, additional buildings were required for packing and salesrooms, dyeing room and a chemical laboratory, even a guardhouse for the use of the Swiss guards who watched the fabric drying in the meadows. Nor is it probable that the young designer-engraver-printer-dyer dreamed of the day when the Emperor Napoleon, visiting the establishment with the Empress Josephine, would unpin his own cross of the Legion of Honor and fasten it upon Oberkampf's breast.

Prosperity and honors were Oberkampf's the major part of his life. By his business acumen he saved the day for his factory throughout the great political upheavals which shook the commercial structure of his adopted country to its foundations. He weathered the stormy period of the Revolution, and the upsetting changes from Directory to Consulate and Consulate to Empire failed to impede the triumphal development of his manufactory. Only in old age, when disasters descended upon his enterprises with the waning fortunes of Napoleon, and invading armies disturbed the quiet streets of Jouy, was he unable to make his usual rebuttal to adverse circumstance. The natural infirmities of his years were aggravated by worry, and he died in the fall of 1815 aged seventy-seven.

The success of the great manufactory at Jouy did not rest on the pictorial drapery fabrics with which we are most familiar and which the term *toile de Jouy* now immediately calls to mind. It was the thousands of yards of printed dress material which was the important product of the workshops. Every woman knows the usual fate of a wash dress, and therefore it ought not to surprise us that the striped and flowered dresses have most of them gone the way of all cloth long since. The drapery cottons were, however, generally the most pretentious in design, many of them the work of the talented artist, Jean-Baptiste Huet.

For more than a year, the long corridor on the lower floor of the Museum has been hung with printed cottons, among them some of the most famous Jouy designs. One, both beautiful and interesting, is illustrated on page 42 of this bulletin. Sweeping acanthus scrolls, on which perch squirrels and monkeys, frame an apotheosis of country life. Among the graceful baskets of flowers which vertically interrupt the scenes are medallions in which the designs are the obverse and reverse of the medal made by Dupré in 1782, on Benjamin Franklin's order, to commemorate the victory at Yorktown. One shows the infant Hercules in his cradle strangling two serpents, while Minerva stands guard against a leopard. Hercules represents America, the two serpents, the British forces at Saratoga and Yorktown, and Minerva is France ready to strike England. The other medallion shows the head of Washington. In the original cartoon made by Huet for this print, which is preserved in the Musée des Arts Decoratifs, Paris, the place of the medals is occupied by cupids. Thus were designs sometimes adapted for the American market.

A still lovelier print, though it does not possess equal historic interest, is "The Crowning with Roses," also by Huet. A beautiful shepherdess is receiving homage with the serene dignity of a queen, as a young man is about to place a crown of roses upon her head. It was a rustic habit,



TAVERN INTERIOR

by Adriaen van Ostade, Dutch 17th cen.
Gift of Mrs. Gustav Radeke, 1923

Pen and ink drawing

at the time, to pay homage with roses to the village "rose of girls," and Huet has immortalized the pretty custom.

Huet made his first design for Jouy in 1783, and his earlier plates are in the gallant pastoral style. After the Revolution, he turned to classical mythology for his inspiration, and instead of scrolls and garlands, cupids and playful animals, he surrounded his scenes with medallions and lozenges and motives reminiscent of the antique, or he imposed them upon reticulated or imbricated backgrounds. An example of this style is the brown print in our collection called "Cupid and Psyche," which depicts the troubled story of the mythical lovers in a series of charming scenes.

In 1811, Huet died and Oberkampf was forced to find other designers. He never succeeded in securing one whose talent fitted in so happily with the manufactory's needs. Designs by Pinelli, Demarne, and the painters, Lagrenée and Horace Vernet, were produced, but few attained real distinction. After Oberkampf's death in 1815, when his heirs were struggling to revivify the business, Hippolyte Lebas made for Jouy some excellent designs. Lebas was

an architect, and his patterns naturally reflect his profession. The Museum possesses a large piece of *toile* printed with the "Monuments of Paris" after his design. It shows the Louvre, Pantheon, Monument of Henri IV and the Fountain of the Innocents. It is impressive, but lacks the grace and charm of the Huet *toiles*.

All four of the *toiles de Jouy* described above were printed from copperplates. On the earliest Jouy fabrics the pattern was applied by hand with wooden blocks. In 1770, Oberkampf's brother Frederic showed the factory mechanic how to construct a press for printing from copperplates, such as he had seen in Switzerland. Later, roller-printing was introduced.

Scion of a family of dyers, Oberkampf was always particular about his dyes. There were no fugitive colors on the *toiles de Jouy*. On every piece was proudly and truthfully stamped, "*bon teint*" (good dye). This is why the printed cottons of Jouy have survived the vicissitudes of the years, to be so prized today. It is this fine integrity, this zeal for the best,—the best in design, the best in workmanship,—which has stood the test of time.

M.A.B.

A DRAWING BY OSTADE

IN 1747 there was sold at auction in London a collection of drawings and prints belonging to Jonathan Richardson and his son. It was an important sale for several reasons. In the first place the owner of the collection had been a distinguished painter of portraits, and at the same time an active collector, who was noted for his connoisseurship. Furthermore both Jonathan and his son were authors on art subjects. As collectors the two specialized in the work of the seventeenth and eighteenth centuries, the father having as a hobby the acquisition of drawings dating prior to the eighteenth century. It so happened that during his lifetime several remarkable collections were dispersed, such as that of Sir Peter Lely, Lord Somers, etc., so that there was no lack of opportunity to secure noteworthy examples. The sale was a large one, disposing of at least 4749 drawings, and attracted an audience of collectors and buyers, so large and important as to cause George Vertue to comment as follows, "There was alwayes a crowd of the Virtuosi—there appeared an unexpected ardor in the purchasers and they sold all very well and some to extraordinary prices." Among those present who took advantage of the opportunities which were offered were the Duke of Rutland, Horace Walpole, and Lord James.

The reason for presenting the above information about the Richardson sale is that one of the drawings has in the course of years passed through several collections and attained a permanent home in the collection of the Museum, having been given to it by Mrs. Gustav Radeke in 1923. It is a tavern scene and is an excellent example of the work of Adriaen van Ostade. It is a typical group of peasants sprawled on rude chairs before a tavern door, who have evidently been carousing; beyond are two children. The signature of the artist is on the right side, and below it the mark of the collection. Fagan holds that the mark with the palette was that of the younger Richardson, but this is not yet settled.

To better understand why the subject should have been chosen by the artist it is necessary to repeat certain points which have been emphasized by students and critics of Dutch art.

The chapter of art history which was produced by the Dutch artists of the 16th and 17th centuries was one characterized by great activity and by many new lines of interest. Religious art was largely neglected, or if treated at all, was used by the artist merely to solve some problem of light or composition which attracted him. The Dutch artist turned to an interpretation of his own country; its fens, dykes, polders, animals and peasant life; the secrets of the home with its charming interiors, the play of light and shade on the plains as fleecy clouds in rapid movement filled the sky, and the ever fascinating pictures of quaint ships and the riotous water of the North Sea; these are but a few of the many subjects which the artists found at hand.

So truthful were they in their interpretation that their work remains a vivid picture of the period when, after the Spaniards had been driven away, the Dutch nation sought to find itself. Some sections of the Low Countries had suffered under the Spaniards more than others, especially for example that around Leyden and Haarlem, so it was but natural that the poor classes had little in the way of fine houses. The peasant type for example gave itself up to the joys of the tavern and festival. It is small wonder then that the artist realized the wealth of material at hand.

One of the best students of the life of the poorer classes of his time and district was Adriaen van Ostade. Fairly recent research has corrected the former statements of his birth at Lubeck in 1610, and we know now that he was born at Haarlem at the end of 1620. He was not of the poor class but was a well-to-do artist of the middle class. Apparently he worked busily at his interests, for he produced many paintings and drawings, both of which we are told were in constant demand. He might therefore be termed "successful," and we

know that he rose to a high position among his fellow artists, becoming president of the painters' guild in 1662. He died in 1685.

Ostade was a pupil of Frans Hals, and must have gained much from his contact with that great but erratic master. Certainly he early gained a facility in drawing which proved most useful. Those of his drawings which have survived to the present day are always very gifted, with an interpretative quality and an elimination of unnecessary detail which is remarkable. The drawing in the Museum shows all of these qualities. Evidently executed with the greatest speed but with the greatest sureness, it tells its story as completely as though it were a painting.

Drawings of the old masters have a claim to our serious consideration because they bring us very close to the artist. We often see his first idea for a composition, perhaps his first reaction to a new subject. In them is the flash of genius before it is lost so frequently by the labor of studied execution. It is small wonder then that drawings by the old masters whose influence is ever with us, should hold enthralled so many collectors of yesterday and today. It certainly is interesting that so many great artists have been collectors of works of art, and so frequently their collections have been famous for the drawings they contained. But that is another story.

Dutch drawings differ in one essential respect from many of the Italian drawings. In Italy the artists needed studies which were steps in the production of their paintings, working drawings for cartoons, studies for mural compositions, studies for altarpieces, designs for textiles and applied arts, metalwork, etc. In Holland the type of painting had changed. Oil painting had supplanted earlier techniques; there was no call for the big religious picture, but a great demand for the so-called easel picture, such as would give a spot of color to the white walls of the Dutch homes. In Holland therefore drawings were made not only as studies sometimes to be developed into paintings, but also and even usually,

made for their own sake, and appreciated as such. In general they are complete compositions, and so most attractive in themselves to the collector.

It should also be pointed out that etching was a favorite branch of activity for many Dutch artists, among whom Ostade ranks high, and we know that he sometimes made use of his sketches in the preparation of his etchings.

Ostade has been criticised rather unduly because of his interest in portraying the hard life of the Dutch peasant, but to many people he brought out certain lovable qualities in the simple folk, rejoicing in their joys and pleasures and showing an appreciation of the qualities, latent and then just appearing, which are such sterling features of the Dutch today. The true artist is an analyst, and in drawing, etching and painting Ostade gave free expression to what Frederic Wedmore called "his keen and consummate observations of the worst instincts of men."

L.E.R.

NOTES AND ANNOUNCEMENTS

School Opening.—The fifty-second year of the School opened for day classes on Monday, September 23d. Under the efficient management of the Registrar, Miss Danforth, all classes were in regular session and at work before the morning was completed.

Most of the upper classmen have returned and, owing to an increased demand, the Freshman class quota was increased to a maximum of 90. The total registration in the day school is well over 360 to date.

Evening registration, also, is large, the total just as the first classes commence being 718. This will be considerably increased before the classes get in full swing.

Saturday classes filled so rapidly that numbers had to be turned away. As the sections adjust themselves, more children can be accommodated in this department.

The grand total for the school registration is well up to 1738. The present accommodations are taxed to capacity in some directions, noticeably in the depart-

ments of Drawing and Painting, and Architecture and Interior Decorating. Here the demand appears to be on the increase.

The type of student body seems to maintain a high average, the majority seeking four year courses being high school graduates.

The new Educational Director, Royal B. Farnum, assumed office on September first.

Appointment of New Librarian.—The Rhode Island School of Design has appointed Miss Evelyn Chase of Providence as its new librarian, to carry on the work so ably handled by Mrs. Mary S. Puech, who died recently.

Miss Chase is a graduate of Brown University in the class of 1919, and while at college specialized in English, besides taking work in French, German and Latin. She is a member of Phi Beta Kappa.

Since graduation she has received intensive training and experience in library work. For some years she was a member of the staff of the Providence Athenaeum. In 1923 she assumed important work at the Newton Free Library, Newton, Mass., where she directed the work with the public schools which was carried on by the ten libraries belonging to Newton. In 1924 she was acting librarian of the Newton Library.

Miss Chase has had much experience in acquainting students and visitors with library facilities, especially with the catalogue, reference books and photographs. She also took a course in the New York State Library at Albany. During her years of experience she has had a great deal to do with art books and material.

Friends of the School of Design are fully conversant with the rapidly growing importance of its specialized library and the facilities there enjoyed, and will be looking forward to its steady growth and expansion of influence under Miss Chase's management.

Library Assistant.—Miss Mary H. Balch, who for some years has been a valued assistant in the library, has resigned her position. Many visitors and friends of the

library will miss her there, and the assistance she was ever ready to give. She ably assisted Mrs. Puech in making the library such an agreeable and helpful place to work. Her resignation was therefore accepted with great regret. In her place, the Committee has appointed Mrs. Beatrice B. Rakestraw to fill the vacancy. Mrs. Rakestraw is a graduate of the California State Library School, class of 1918, and of Leland Stanford University. She has had extended library experience, including work at Oberlin College.

Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

LIBRARY

The Library contains 7,257 volumes, 17,517 mounted photographs and reproductions, 5,168 lantern slides, and about 4,845 postcards. During the months of June, July and August the library is closed.